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The counterpart of the ear-boring *mangala* for a girl was the *mangala* performed when she attained puberty. This was called '*polé kaṇḍa mangala*' or '*mangala* performed on the sighting of defilement'. The menstrual flow was regarded as defiling, and formerly a woman observed seclusion for three days during her periods. *Mangala* was also performed when a woman became pregnant for the first time (*kuḷiyammé mangala*). A woman who had given birth to ten children, all of whom were alive, was entitled to a form of *mangala* known as *paitāṇḍek aḷapa*.

A man who killed a panther or tiger had the right to *nari mangala* or 'tiger *mangala*' being performed in his honour. Marriage increased a man's status, and a bachelor was regarded as socially and ritually inferior to a married man. *Mangala* was performed to a bachelor's corpse before burying or cremating it, presumably in order to raise the status of the soul of the dead bachelor.

A man who had lost two wives in succession was ritually married to a plantain tree before marrying his third wife. The marriage to the plantain tree was called '*bāḷek mangala*', or 'plantain *mangala*', and the tree was cut down soon after the *mangala*.

The number three, in certain contexts, is considered very unlucky everywhere in south India. When a man has lost his first two wives in succession, and intends marrying again, the third wife is considered certain to share the fate of the first two. The performance of '*bāḷek mangala*' and the cutting down of the tree soon after frees the human wife from the fate which would have otherwise overtaken her.

Formerly when a man built a new house he performed '*mané mangala*' or 'house *mangala*'. *Mangala* was performed for the head of the house on this occasion. Another form of *mangala* which has entirely disappeared now is '*ettu mangala*' or 'ox *mangala*'.

The ideal and usual marriage in Coorg is for a virgin to marry a bachelor and this is called '*kanni mangala*' or 'virgin *mangala*'. The marriage rites are fullest when a virgin marries a bachelor, and they are abbreviated to some extent when a widower marries a virgin. They are still further abbreviated when a widow marries a widower, and many old Coorgs would even refuse to accord to such a marriage the name of *mangala*.

The ritual that is performed at the 'marriage of a virgin' may be divided into two parts, one which might be called the *mangala* part, and the other the non-*mangala* part. The *mangala*-part of marriage

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process of discovering the meaning of each one of the ritual acts gave us an idea of the ritual idiom of Coorgs.

Solidarity rites are performed on the subject of *mangala*, and each *mangala* marks a change in the subject's social personality. Thus the ear-boring *mangala* marked the attainment of adulthood by a youth. His social personality altered again at marriage as he then acquired new rights and duties.

A man who killed a panther or tiger in a hunt was entitled to *mangala* being performed. A man who had built a new house performed *mané* or house *mangala*, at which *mūrta* was performed to him.

Polé kanḍa mangala was performed to a girl some time after she had attained puberty. This corresponded to a boy's ear-boring *mangala*. Marriage is another *mangala* occasion for her and, formerly, *mangala* was performed to her in the fifth or seventh month of her first pregnancy. This marked the attainment of the status of a mother by her. Motherhood is a valued status, and a woman who gave birth to ten children, all of whom were alive, was the subject of a *mangala* ceremony known as *paitāṇḍek aḷapa*.

A child is ritually given a name on the eleventh day of birth, but this does not constitute a *mangala* as the child does not count socially till either the ear-boring or puberty *mangala* has been performed.

Mangala is confined to auspicious occasions, and this is the reason why the ritual disposal of a corpse does not assume the form of a *mangala*.

Mangala carries with it the approval of society. This is brought out clearly in certain cases. For instance, the marriage of a widow does not constitute a *mangala*, while the marriage of a widower does. This is because Coorgs, like Brahmins and other high castes, do not approve of the marriage of a widow. But in the case of Coorgs the disapproval is not sufficiently strong to prohibit altogether the marriage of a widow, as it is among the Brahmins.

When a man killed a panther, *mangala* was performed for him on the village green (*ūr mandu*), whereas it was performed for him on the *nāḍ* green if he killed a tiger. Killing a tiger is worthy of more honour than killing a panther.

When the youthful hero Kaiyandira Appayya killed the great fighter Chōndu and thus restored the prestige of Kaḍiyetnāḍ, the general approval with which Appayya's action was regarded expressed itself in a *mangala* being performed for him.

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Several competitions are held on the village green. The men are asked to shoot at a target (*kuri*). A variant of this is shooting at a target while running (*ōṭu bodi*). Three stout plantain stems are planted very close to each other and men are invited to cut through them with one stroke of the Coorg sword. Coorg youths struggle for the possession of a coconut (*téngé pōré*). There is a high-jump competition, and then there is a form of putting-the-shot: the competitors are required to throw a round stone backwards over their heads. He who throws it farthest wins.

All the adult males in every *okka* in the village or *nāḍ* have to co-operate in the collective hunt that is held after the 'festival of arms'. Each *okka* takes its dogs to the hunt. Every *dog* gets a portion of the meat of the animal killed. Every man taking part in the hunt gets a share, and those who hit the game first and second get an extra share each. He who first hit the game is also entitled to the animal's head, while the one who was the first to touch the killed animal's tail is given one of the front legs in addition to his ordinary share.

A man who shoots at an animal must not only hit it, but must draw blood as well. Blood, in this context, is referred to as *nambigé*, which means evidence. Failure to draw blood is punished: thorns are drawn across the bare buttocks of the unfortunate hunter before the assembled members of the hunt.

It was mentioned earlier that a man who killed a panther was entitled to have *nari mangala* performed on the village green, whereas he who killed a tiger was entitled to have it done on the *nāḍ* green.

It was pointed out earlier that Ayyappa, the son of Vishṇu and Shiva, becomes the hunting god *par excellence* in Coorg, roaming the forests at night, whistling to his pack of dogs. Vows are made to him before a hunt, and offerings of clay images of dogs and horses are made before his shrines in the jungle.

The general preference for the martial way of life expresses itself in belief, ritual, and myth. For instance, the Sanskritic belief that an eclipse is caused when the serpent Rāhu tries to devour the sun or moon provides the basis for a characteristically Coorg story. A one-eyed cobra lived in an anthill and near by was a creeper which had put forth an enormous gourd in which lived a hare. A strong wind blew the gourd off the creeper, and it broke when it hit the ground, setting the hare free. The cobra went after the running hare,